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ABSTRACT

This guide is intended to be a tool to help educators and curriculum developers create curricula that reflect a comprehensive approach to learning and teaching in and through art. The guide is linked directly to the National Standards for Arts Education. The guide has several components, including: (1) 18 ability areas in art based on the four art disciplines art making, art criticism, art history, and aesthetics; (2) developmental levels of student learning lower elementary or level 1, upper elementary or level 2, middle school or level 3, high school or level 4; (3) examples of student work assignments and assessment tied to the scope and sequence; and (4) connections to the National Standards for Visual Arts Education. The guide can be used to create or adapt sequential units of study, create or adapt course offerings, create and evaluate student work assignments, track student progress along a development continuum, create or adapt professional development opportunities, and inform colleagues, parents, administrators, and others of learning possibilities in art education. (BT)

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Scope & Sequence

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Scope & Sequence

A Guide for Learning and Teaching in Art

- Introduction
- Ability Areas of the Scope and Sequence
- The Complete Scope and Sequence
- Developmental Levels of the Scope and Sequence
  - Lower Elementary or Level 1
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Introduction

What is Scope and Sequence: A Guide for Learning and Teaching in Art?

Who is the Guide for?

What can you do with the Guide?

What informed the development of the Guide?

What are the four art disciplines?

What is a comprehensive approach to art education?

Who developed the Guide?

What is Scope and Sequence: A Guide for Learning and Teaching in Art?

This Guide is a tool to help educators and curriculum developers create curricula that reflect a comprehensive approach to learning and teaching in and through art. The Guide is linked directly to the National Standards for Art Education. The Guide is not a "Getty Curriculum," but rather, a tool to assist those engaged in curriculum development work.

This Guide has several components, including:

- 18 ability areas in art based on of the four art disciplines (please note that these ability areas are not hierarchical in order)
- Developmental levels of student learning
- Examples of student work assignments and assessment tied to the Scope and Sequence
- Connections to the National Standards for Visual Arts Education

Invitation to Contribute Student Work

Would you like to submit samples of your students' work resulting from your work with the Scope and Sequence?

Here's what to do: Send a message to artsednet@getty.edu with your school's Web site URL where relevant lesson plans and student work are posted.

Who is the Guide for?

This Guide can be used by anyone involved in arts education. Those most interested in the Guide might be:

- K-12 teachers
- K-12 curriculum developers
- university teacher educators
- museum educators
- arts advocates

What can you do with the Guide?

With the Guide you can:

- Create or adapt sequential units of study
- Create or adapt course offerings
- Create and evaluate student work assignments
- Track student progress along a development continuum (Level 1 for lower elementary; Level 2 for upper elementary; Level 3 for middle school; and Level 4 for high school)
- Create or adapt professional development opportunities
- Inform colleagues, parents, administrators, and others of learning possibilities in art education

What informed the development of the Guide?

Two beliefs informed the development of this guide:

- the study of art is an essential part of every child's education
- a comprehensive approach to the study of art is related to the personal interests, experiences, and abilities of learners as well as to other subjects in the curriculum

The Guide assumes that students educated in art will tend to:

- perceive relationships and integrate concepts as they make and study art
- form conclusions, make decisions, resolve issues and solve problems about art and through art making
- value art as an important realm of human activity and lifelong source of insight, understanding, and personal and social fulfillment
- value and seek the perspective of people who experience art from different viewpoints
- demonstrate curiosity about art and use inquiry processes to form and pursue their

questions about the art they study and the art they make
- value art as a way to transform their perceptions of the natural and built environment
- use their knowledge and experience of art to influence the decisions they make in their daily lives

What are the four art disciplines?

Content and practices from the four disciplines of art—art making, art criticism, art history, and aesthetics—are integrated throughout the Guide. To reflect the way in which content and processes are holistically employed in practice, the Guide deliberately avoids the customary separate listing of the four art disciplines. For instance, this approach acknowledges that the ability to interpret meaning often associated with the discipline of art criticism is crucial to thoughtful art making as well as to art historical or philosophical inquiry.

What is a comprehensive approach to art education?

Comprehensive arts education helps students understand the historical and cultural contexts for works of art, develops their skills in producing art, enriches their understanding of the nature of art, and develops their ability to analyze, critique, and make informed judgments about art. In this way, the Guide reflects the idea that the student educated in art understands that people:

- create art and reflect upon what they have made
- seek and construct meaning through encounters with art
- create narratives about artworks in their cultural and historic contexts
- question and probe the significance and value of art in their individual and collective lives

Who developed the Guide?

The Guide was developed by a working group of scholars and practitioners convened by the Getty Education Institute for the Arts. This group prepared for their work by analyzing a wide variety of resources, including scope and sequence materials from major art education textbook series, the National Standards for Arts Education, the National Assessment of Educational Progress (NAEP) Assessment framework, and the national history, social studies, and English/language arts standards. The group revised and refined the Guide following two reviews by scholars, practitioners, and administrators in the field of art and general education.

Ability Areas of the Scope and Sequence

A Personal Expression in Art Making	B Sensory Perception for Art	C Inquiring about Art
D Encounters with Art	E Ideas for Art Making	F Organization of Visual Elements in Art Making
G Flexibility in Art Making	H Materials and Technologies in Art Making	I Presentation and Critique in Art Making
J Art Makers Roles and Influcences	K Historical and Cultural Contexts of Art	L Historical and Cultural Understanding of Artworks
M Styles, Influences and Themes in Art	N Interpretations of Artworks	O Art and Community
P Judgments in Art	Q Issues and Viewpoints About Art	R Valuing Art

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4

A Personal Expression in Art Making	Students express ideas and feelings about their world when they make art.	Students identify and draw upon a range of experiences to express personal meaning in their art making.	Students identify subjects and themes that reflect their personal thoughts and give new directions to their art making.	Students reflect on their life experiences and artworks they have made in the past to give meaning and direction to their art making.
B Sensory Perception for Art	Students examine the visual, tactile, spatial, and temporal elements in the world around them	Students compare the relationships within the visual, tactile, spatial, and temporal elements in the natural and built environment.	Students articulate judgments about the impact of the visual, tactile, spatial, and temporal elements on their experience with the natural and built environment.	Students propose how changing the visual, tactile, spatial, and temporal elements might influence the way people experience the natural and built environment.

C Inquiring about Art	Students generate questions about artworks, art making, and art makers and identify sources for information.	Students generate questions to guide their investigations about art as they search for information from artworks, experts, print and electronic publications, or other sources.	Students generate questions about art from perspectives representing various fields of inquiry such as art history, art making, art criticism, aesthetics, anthropology, chemistry, etc Students draw upon observations and interpretations of artworks to generate questions about artworks and the contexts in which they were produced and perceived.	Students plan a strategy to generate questions to seek information and lead to conclusions about artworks. Students draw upon observations, interpretations, and judgments of artworks to generate insightful questions about artworks, the contexts in which they were perceived, and their relevance to individuals and society.
D Encounters with Art	Students identify natural, man-made, machine-made and other objects, as well as original artworks and reproductions.	Students compare the experience of viewing original artworks with the experience of viewing reproductions.	Students describe their experience of viewing artworks in various physical environment and under different circumstances.	Students make choices and develop strategies for encountering and experiencing art.

E Ideas for Art Making	Students use observations of people, places, objects, and events as sources for their art making.	Students consider purposes of art such as communicating, persuading, recording, celebrating, embellishing and designing in developing ideas for their art making.	Students draw upon personal and cultural values and concerns as subjects and themes for their art making.	Students critically examine trends in their choices of ideas for art making as a basis for future work.
F Organization of Visual Elements in Art Making	Students manipulate and explore the expressive potential of different combinations and arrangements of visual elements	Students develop a plan to organize visual elements for expressive purposes as they make art.	Students develop alternative plans for organizing visual elements for expressive purposes and refine their ideas as they make art.	Students select and apply combinations of visual elements and organizing principles to achieve their expressive purposes in art making.
G Flexibility in Art Making	Students use both spontaneous and deliberate approaches in their art making.	Students demonstrate flexibility when faced with unexpected changes in their art making and make adjustments when appropriate.	Students readily apply combinations of spontaneous and deliberate approaches to achieve expressive aims in their art making.	Students set, pursue, and readily adjust their art making goals by recognizing and judging new possibilities as they emerge.

H Materials and Technologies in Art Making	Students demonstrate the appropriate and safe use of a variety of art materials and technologies.	Students pursue control and safe use of a variety of art materials and technologies in their art making.	Students plan and organize art making materials, technologies and work space in a safe, efficient and effective way to make their art.	Students demonstrate a comprehensive understanding and usage of art making materials and technologies. Students develop innovative ways to exploit the potential of materials and technologies.
I Presentation and Critique inArt Making	Students use simple techniques for collecting, displaying, exhibiting, and preserving, and evaluating their artworks.	Students select, present, and evaluate their artworks using established criteria.	Students set personal and group goals for collecting, presenting, preserving, and assessing their artworks.	Students plan, prepare, and reflect on presentations of their artworks to demonstrate personal growth and guide future directions.
J Art Makersì Roles and Influences	Students identify what art makers do, such as get ideas, make decisions, work with materials, and decide when their work is finished.	Students compare the roles of art makers in different cultures and times.	Students describe the ways art makers have been influenced by their contemporaries.	Students identify the effects of earlier artwork, art training, patronage, etc. on the work of selected art makers from various times and cultures.

K Historical and Cultural Contexts of Art	Students describe life in different geographic regions and at different times where and when art has been made.	Students explain how the natural environment has affected how people make and understand art. Students give examples of purposes that art serves in different cultures and times.	Students investigate art-related ideas, values, and activities within selected cultures and times. Students compare multiple, overlapping art-related values and activities within one culture.	Students identify cultures that do not formally distinguish art-related values and activities from the culture at large.

L Historical and Cultural Understanding of Artworks	Students look for meaning in artworks from various times and places.	Students describe how the intended viewer, patron, or user of an artwork might understand and appreciate a particular artwork. Students seek information about the intentions of people who have made art in other times and cultures.	Students give examples of how artworks can reflect or challenge dominant tastes and values of a culture. Students construct interpretations that are appropriate for the cultural-historical context in which artworks were made. Students give examples of how a culture's artworks have been influenced by contact with another culture.	Students explain how artworks have had an impact on the cultures in which they were made. Students analyze social and cultural influences on their own perception and understanding of artworks from various times and cultures. Students discuss how the meaning and value of an object or artwork can change when it is moved from one culture to another or viewed at a later time.
M Styles, Influences and Themes in Art	Students describe and categorize many artworks from various times and places by considering subject matter, visual elements, materials, and art forms.	Students describe individual, cultural, and historical styles in art.	Students explain how art makers have been influenced by the art of their predecessors.	Students identify major human concerns or recurring themes which have been addressed in art across cultures and through time.

N Interpretations of Artworks	Students communicate their ideas about their own and others artwork.	Students communicate interpretations of artworks supported with reasons.	Students communicate interpretations of artworks, supported by what they see (visual elements, organization, use of media), and relevant contextual information, and their own experiences and points of view.	Students communicate well- supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience.

O Art and Community	Students give examples of art they see in their own homes and communities.	Students identify what people do with art in their homes and communities, such as make it, collect it, use it, buy it, sell it, trade it, study it, interpret it, display it, etc.	Students describe ways to participate in the art-related activities of their community. Students express informed, reflective views on current events in the arts.	Students describe how art skills can be applied to a variety of careers. Students articulate a principle of artistic freedom and its significance in a democratic society. Students describe how art-related values and activities within cultures have included or excluded certain social groups and forms of art making based on such factors as racial and gender discrimination.

P Judgments in Art	Students identify differences between initial impressions and informed responses.	Students recognize interpretations that are well supported. Students identify what they believe makes some artworks better than others.	Students judge the plausibility of interpretations offered by themselves and others. Students generate and apply criteria for judging the merit and significance of artworks.	Students judge the plausibility and persuasiveness of interpretations offered by themselves and others. Students judge the merit and significance of artworks, using standards from individual and socio-cultural beliefs, values, purposes, and traditions, in conjunction with an informed interpretation of the artworks in question.
Q Issues and Viewpoints About Art	Students form and support opinions about art—what art is, who makes it, and why it is important.	Students compare their opinions about philosophical topics and issues associated with art with those of their peers.	Students articulate multiple viewpoints about philosophical issues associated with art.	Students compare and contrast characteristics of various theories of art. Students express and explain a definition or concept of art.

R Valuing Art	Students describe what they like and think is important about art.	Students compare their values about art with those of others in their community as well as in different cultures and times.	Students identify a variety of ways people value art and describe possible consequences of those values	Students explain how choices in their lives have been influenced by the way they value art.

The Complete Scope and Sequence: A Guide for Learning and Teaching in Art

The student educated in art will be proficient and competent in the abilities needed for:

- making artworks
- interpreting and judging artworks
- examining the historical, social, and cultural context of artworks
- exploring the nature and value of art

Developmental Levels of the Scope and Sequence

Lower Elementary or Level 1

Ability Area	Lower Elementary or Level 1
A Personal Expression in Art Making	Students express ideas and feelings about their world when they make art.
B Sensory Perception for Art	Students examine the visual, tactile, spatial, and temporal elements in the world around them.
C Inquiring about Art	Students generate questions about artworks, art making, and art makers and identify sources for information.
D Encounters with Art	Students identify natural, man-made, machine-made and other objects, as well as original artworks and reproductions.
E Ideas for Art Making	Students use observations of people, places, objects, and events as sources for their art making.
F Organization of Visual Elements in Art Making	Students manipulate and explore the expressive potential of different combinations and arrangements of visual elements
G Flexibility in Art Making	Students use both spontaneous and deliberate approaches in their art making.
H Materials and Technologies in Art Making	Students demonstrate the appropriate and safe use of a variety of art materials and technologies.
I Presentation and Critique inArt Making	Students use simple techniques for collecting, displaying, exhibiting, and preserving, and evaluating their artworks.

J Art Makersì Roles and Influences	Students identify what art makers do, such as get ideas, make decisions, work with materials, and decide when their work is finished.
K Historical and Cultural Contexts of Art	Students describe life in different geographic regions and at different times where and when art has been made.
L Historical and Cultural Understanding of Artworks	Students look for meaning in artworks from various times and places.
M Styles, Influences and Themes in Art	Students describe and categorize many artworks from various times and places by considering subject matter, visual elements, materials, and art forms.
N Interpretations of Artworks	Students communicate their ideas about their own and others artwork.
O Art and Community	Students give examples of art they see in their own homes and communities.
P Judgments in Art	Students identify differences between initial impressions and informed responses.
Q Issues and Viewpoints About Art	Students form and support opinions about art—what art is, who makes it, and why it is important.
R Valuing Art	Students describe what they like and think is important about art.

Upper Elementary or Level 2

Ability Area	Upper Elementary or Level 2
A Personal Expression in Art Making	Students identify and draw upon a range of experiences to express personal meaning in their art making.
B Sensory Perception for Art	Students compare the relationships within the visual, tactile, spatial, and temporal elements in the natural and built environment.
C Inquiring about Art	Students generate questions to guide their investigations about art as they search for information from artworks, experts, print and electronic publications, or other sources.
D Encounters with Art	Students compare the experience of viewing original artworks with the experience of viewing reproductions.
E Ideas for Art Making	Students consider purposes of art such as communicating, persuading, recording, celebrating, embellishing and designing in developing ideas for their art making.
F Organization of Visual Elements in Art Making	Students develop a plan to organize visual elements for expressive purposes as they make art.
G Flexibility in Art Making	Students demonstrate flexibility when faced with unexpected changes in their art making and make adjustments when appropriate.
H Materials and Technologies in Art Making	Students pursue control and safe use of a variety of art materials and technologies in their art making.
I Presentation and Critique inArt Making	Students select, present, and evaluate their artworks using established criteria.
J Art MakersÌ Roles and Influences	Students compare the roles of art makers in different cultures and times.

K Historical and Cultural Contexts of Art	Students explain how the natural environment has affected how people make and understand art. Students give examples of purposes that art serves in different cultures and times.
L Historical and Cultural Understanding of Artworks	Students describe how the intended viewer, patron, or user of an artwork might understand and appreciate a particular artwork. Students seek information about the intentions of people who have made art in other times and cultures.
M Styles, Influences and Themes in Art	Students describe individual, cultural, and historical styles in art.
N Interpretations of Artworks	Students communicate interpretations of artworks supported with reasons.
O Art and Community	Students identify what people do with art in their homes and communities, such as make it, collect it, use it, buy it, sell it, trade it, study it, interpret it, display it, etc.
P Judgments in Art	Students recognize interpretations that are well supported. Students identify what they believe makes some artworks better than others.
Q Issues and Viewpoints About Art	Students compare their opinions about philosophical topics and issues associated with art with those of their peers.
R Valuing Art	Students compare their values about art with those of others in their community as well as in different cultures and times.

Middle School or Level 3

Ability Area	Middle School or Level 3
A Personal Expression in Art Making	Students identify subjects and themes that reflect their personal thoughts and give new directions to their art making.
B Sensory Perception for Art	Students articulate judgments about the impact of the visual, tactile, spatial, and temporal elements on their experience with the natural and built environment.
C Inquiring about Art	Students generate questions about art from perspectives representing various fields of inquiry such as art history, art making, art criticism, aesthetics, anthropology, chemistry, etc. Students draw upon observations and interpretations of artworks to generate questions about artworks and the contexts in which they were produced and perceived.
D Encounters with Art	Students describe their experience of viewing artworks in various physical environment and under different circumstances.
E Ideas for Art Making	Students draw upon personal and cultural values and concerns as subjects and themes for their art making.
F Organization of Visual Elements in Art Making	Students develop alternative plans for organizing visual elements for expressive purposes and refine their ideas as they make art.
G Flexibility in Art Making	Students readily apply combinations of spontaneous and deliberate approaches to achieve expressive aims in their art making.
H Materials and Technologies in Art Making	Students plan and organize art making materials, technologies and work space in a safe, efficient and effective way to make their art.

I Presentation and Critique inArt Making	Students set personal and group goals for collecting, presenting, preserving, and assessing their artworks.
J Art Makersİ Roles and Influences	Students describe the ways art makers have been influenced by their contemporaries.
K Historical and Cultural Contexts of Art	Students investigate art- related ideas, values, and activities within selected cultures and times. Students compare multiple, overlapping art-related values and activities within one culture.
L Historical and Cultural Understanding of Artworks	Students give examples of how artworks can reflect or challenge dominant tastes and values of a culture. Students construct interpretations that are appropriate for the cultural- historical context in which artworks were made. Students give examples of how a culture's artworks have been influenced by contact with another culture.
M Styles, Influences and Themes in Art	Students explain how art makers have been influenced by the art of their predecessors.
N Interpretations of Artworks	Students communicate interpretations of artworks, supported by what they see (visual elements, organization, use of media), and relevant contextual information, and their own experiences and points of view.
O Art and Community	Students describe ways to participate in the art-related activities of their community. Students express informed, reflective views on current events in the arts.

P Judgments in Art	Students judge the plausibility of interpretations offered by themselves and others. Students generate and apply criteria for judging the merit and significance of artworks.
Q Issues and Viewpoints About Art	Students articulate multiple viewpoints about philosophical issues associated with art.
R Valuing Art	Students identify a variety of ways people value art and describe possible consequences of those values.

High School or Level 4

Ability Area	High School or Level 4
A Personal Expression in Art Making	Students reflect on their life experiences and artworks they have made in the past to give meaning and direction to their art making.
B Sensory Perception for Art	Students propose how changing the visual, tactile, spatial, and temporal elements might influence the way people experience the natural and built environment.
C Inquiring about Art	Students plan a strategy to generate questions to seek information and lead to conclusions about artworks. Students draw upon observations, interpretations, and judgments of artworks to generate insightful questions about artworks, the contexts in which they were perceived, and their relevance to individuals and society.
D Encounters with Art	Students make choices and develop strategies for encountering and experiencing art.
E Ideas for Art Making	Students critically examine trends in their choices of ideas for art making as a basis for future work.
F Organization of Visual Elements in Art Making	Students select and apply combinations of visual elements and organizing principles to achieve their expressive purposes in art making.
G Flexibility in Art Making	Students set, pursue, and readily adjust their art making goals by recognizing and judging new possibilities as they emerge.
H Materials and Technologies in Art Making	Students demonstrate a comprehensive understanding and usage of art making materials and technologies. Students develop innovative ways to exploit the potential of materials and technologies.

I Presentation and Critique in Art Making	Students plan, prepare, and reflect on presentations of their artworks to demonstrate personal growth and guide future directions.
J Art MakersÌ Roles and Influences	Students identify the effects of earlier artwork, art training, patronage, etc. on the work of selected art makers from various times and cultures.
K Historical and Cultural Contexts of Art	Students identify cultures that do not formally distinguish art-related values and activities from the culture at large.
L Historical and Cultural Understanding of Artworks	Students explain how artworks have had an impact on the cultures in which they were made. Students analyze social and cultural influences on their own perception and understanding of artworks from various times and cultures. Students discuss how the meaning and value of an object or artwork can change when it is moved from one culture to another or viewed at a later time.
M Styles, Influences and Themes in Art	Students identify major human concerns or recurring themes which have been addressed in art across cultures and through time.
N Interpretations of Artworks	Students communicate well- supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience.

O Art and Community	Students describe how art skills can be applied to a variety of careers. Students articulate a principle of artistic freedom and its significance in a democratic society. Students describe how art-related values and activities within cultures have included or excluded certain social groups and forms of art making based on such factors as racial and gender discrimination.
P Judgments in Art	Students judge the plausibility and persuasiveness of interpretations offered by themselves and others. Students judge the merit and significance of artworks, using standards from individual and socio-cultural beliefs, values, purposes, and traditions, in conjunction with an informed interpretation of the artworks in question.
Q Issues and Viewpoints About Art	Students compare and contrast characteristics of various theories of art. Students express and explain a definition or concept of art.
R Valuing Art	Students explain how choices in their lives have been influenced by the way they value art.

National Standards for Visual Arts Education
Content and Achievement Standards

Content Standards for Visual Arts Education

1. Understanding and applying media, techniques, and processes

2. Using knowledge of structures and functions

3. Choosing and evaluating a range of subject matter, symbols, and ideas

4. Understanding the visual arts in relation to history and cultures

5. Reflecting upon and assessing the characteristics and merits of their work and the work of others

6. Making connections between visual arts and other disciplines

Achievement Standards for Visual Arts Education

Grades K - 4

Content Standard #1: Understanding and applying media, techniques, and processes

Achievement Standard:

- Students know the differences between materials, techniques, and processes
- Students describe how different materials, techniques, and processes cause different responses
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories
- Students use art materials and tools in a safe and responsible manner

Content Standard #2: Using knowledge of structures and functions

Achievement Standard:

- Students know the differences among visual characteristics and purposes of art in

order to convey ideas
- Students describe how different expressive features and organizational principles cause different responses
- Students use visual structures and functions of art to communicate ideas

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:

- Students explore and understand prospective content for works of art
- Students select and use subject matter, symbols, and ideas to communicate meaning

Content Standard #4: Understanding the visual arts in relation to history and cultures

Achievement Standard:

- Students know that the visual arts have both a history and specific relationships to various cultures
- Students identify specific works of art as belonging to particular cultures, times, and places
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard:

- Students understand there are various purposes for creating works of visual art
- Students describe how people's experiences influence the development of specific artworks
- Students understand there are different responses to specific artworks

Content Standard #6: Making connections between visual arts and other disciplines

Achievement Standard:

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- Students identify connections between the visual arts and other disciplines in the curriculum

Grades 5 - 8

Content Standard #1: Understanding and applying media, techniques, and processes

Achievement Standard:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas

Content Standard #2: Using knowledge of structures and functions

Achievement Standard:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- Students select and use the qualities of structures and functions of art to improve communication of their ideas

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:

- Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

Content Standard #4: Understanding the visual arts in relation to history and cultures

Achievement Standard:

- Students know and compare the characteristics of artworks in various eras and cultures
- Students describe and place a variety of art objects in historical and cultural contexts
- Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard:

- Students compare multiple purposes for creating works of art
- Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

Content Standard #6: Making connections between visual arts and other disciplines

Achievement Standard:

- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

Grades 9 - 12

Content Standard #1: Understanding and applying media, techniques, and processes

Achievement Standard, Proficient:

- Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Achievement Standard, Advanced:

- Students communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
- Students initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

Content Standard #2: Using knowledge of structures and functions

Achievement Standard, Proficient:

- Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
- Students evaluate the effectiveness of artworks in terms of organizational structures and functions
- Students create artworks that use organizational principles and functions to solve specific visual arts problems

Achievement Standard, Advanced:

- Students demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
- Students create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard, Proficient:

- Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

Achievement Standard, Advanced:

- Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others
- Students evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others

Content Standard #4: Understanding the visual arts in relation to history and cultures

Achievement Standard, Proficient:

- Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places
- Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making

Achievement Standard, Advanced:

- Students analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
- Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard, Proficient:

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

Achievement Standard, Advanced:

- Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

Content Standard #6: Making connections between visual arts and other disciplines

Achievement Standard, Proficient:

- Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
- Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences

Achievement Standard, Advanced:

- Students synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4
A Personal Expression in Art Making	Students express ideas and feelings about their world when they make art. Content Standards 1, 2, 3, 5	Students identify and draw upon a range of experiences to express personal meaning in their art making. Content Standards 1, 2, 3, 5	Students identify subjects and themes that reflect their personal thoughts and give new directions to their art making. Content Standards 1, 2, 3, 5	Students reflect on their life experiences and artworks they have made in the past to give meaning and direction to their art making. Content Standards 1, 2, 3, 5
B Sensory Perception for Art	Students examine the visual, tactile, spatial, and temporal elements in the world around them. Content Standards 1, 2, 3, 6	Students compare the relationships within the visual, tactile, spatial, and temporal elements in the natural and built environment. Content Standards 1, 2, 3, 6	Students articulate judgments about the impact of the visual, tactile, spatial, and temporal elements on their experience with the natural and built environment. Content Standards 1, 2, 3, 6	Students propose how changing the visual, tactile, spatial, and temporal elements might influence the way people experience the natural and built environment. Content Standards 1, 2, 3, 6

C Inquiring about Art	Students generate questions about artworks, art making, and art makers and identify sources for information. Content Standards 3, 5	Students generate questions to guide their investigations about art as they search for information from artworks, experts, print and electronic publications, or other sources. Content Standards 3, 4, 5	Students generate questions about art from perspectives representing various fields of inquiry such as art history, art making, art criticism, aesthetics, anthropology, chemistry, etc Students draw upon observations and interpretations of artworks to generate questions about artworks and the contexts in which they were produced and perceived. Content Standards 3, 4, 5, 6	Students plan a strategy to generate questions to seek information and lead to conclusions about artworks. Students draw upon observations, interpretations, and judgments of artworks to generate insightful questions about artworks, the contexts in which they were perceived, and their relevance to individuals and society. Content Standards 3, 4, 5, 6
D Encounters with Art	Students identify natural, man-made, machine-made and other objects, as well as original artworks and reproductions. Content Standards 1, 2, 3, 5	Students compare the experience of viewing original artworks with the experience of viewing reproductions. Content Standards 1, 2, 3, 5	Students describe their experience of viewing artworks in various physical environment and under different circumstances. Content Standards 1, 2, 3, 4, 5	Students make choices and develop strategies for encountering and experiencing art. Content Standards 1, 2, 3, 4, 5

E Ideas for Art Making	Students use observations of people, places, objects, and events as sources for their art making. Content Standards 3, 4, 5, 6	Students consider purposes of art such as communicating, persuading, recording, celebrating, embellishing and designing in developing ideas for their art making. Content Standards 1, 2, 3, 4, 5, 6	Students draw upon personal and cultural values and concerns as subjects and themes for their art making. Content Standards 3, 4, 5, 6	Students critically examine trends in their choices of ideas for art making as a basis for future work. Content Standards 3, 5
F Organization of Visual Elements in Art Making	Students manipulate and explore the expressive potential of different combinations and arrangements of visual elements. Content Standards 1, 2, 3, 5	Students develop a plan to organize visual elements for expressive purposes as they make art. Content Standards 1, 2, 3, 5	Students develop alternative plans for organizing visual elements for expressive purposes and refine their ideas as they make art. Content Standards 1, 2, 3, 5	Students select and apply combinations of visual elements and organizing principles to achieve their expressive purposes in art making. Content Standards 1, 2, 3, 5
G Flexibility in Art Making	Students use both spontaneous and deliberate approaches in their art making. Content Standards 1, 2, 3, 5	Students demonstrate flexibility when faced with unexpected changes in their art making and make adjustments when appropriate. Content Standards 1, 2, 3, 5	Students readily apply combinations of spontaneous and deliberate approaches to achieve expressive aims in their art making. Content Standards 1, 2, 3, 5	Students set, pursue, and readily adjust their art making goals by recognizing and judging new possibilities as they emerge. Content Standards 1, 2, 3, 5

H Materials and Technologies in Art Making	Students demonstrate the appropriate and safe use of a variety of art materials and technologies. Content Standards 1, 6	Students pursue control and safe use of a variety of art materials and technologies in their art making. Content Standards 1, 6	Students plan and organize art making materials, technologies and work space in a safe, efficient and effective way to make their art. Content Standards 1, 6	Students demonstrate a comprehensive understanding and usage of art making materials and technologies. Students develop innovative ways to exploit the potential of materials and technologies. Content Standards 1, 6
I Presentation and Critique inArt Making	Students use simple techniques for collecting, displaying, exhibiting, and preserving, and evaluating their artworks. Content Standards 1, 5, 6	Students select, present, and evaluate their artworks using established criteria. Content Standards 1, 5, 6	Students set personal and group goals for collecting, presenting, preserving, and assessing their artworks. Content Standards 1, 5, 6	Students plan, prepare, and reflect on presentations of their artworks to demonstrate personal growth and guide future directions. Content Standards 1, 5, 6
J Art Makersì Roles and Influences	Students identify what art makers do, such as get ideas, make decisions, work with materials, and decide when their work is finished. Content Standards 1, 2, 3, 4, 5, 6	Students compare the roles of art makers in different cultures and times. Content Standards 1, 2, 3, 4, 5, 6	Students describe the ways art makers have been influenced by their contemporaries. Content Standards 1, 2, 3, 4, 5, 6	Students identify the effects of earlier artwork, art training, patronage, etc. on the work of selected art makers from various times and cultures. Content Standards 1, 2, 3, 4, 5, 6

K Historical and Cultural Contexts of Art	Students describe life in different geographic regions and at different times where and when art has been made. Content Standards 3, 4, 5, 6	Students explain how the natural environment has affected how people make and understand art. Students give examples of purposes that art serves in different cultures and times. Content Standards 3, 4, 5, 6	Students investigate art-related ideas, values, and activities within selected cultures and times. Students compare multiple, overlapping art-related values and activities within one culture. Content Standards 3, 4, 5, 6	Students identify cultures that do not formally distinguish art-related values and activities from the culture at large. Content Standards 3, 4, 5, 6

L Historical and Cultural Understanding of Artworks	Students look for meaning in artworks from various times and places. Content Standards 1, 2, 3, 4, 5, 6	Students describe how the intended viewer, patron, or user of an artwork might understand and appreciate a particular artwork. Students seek information about the intentions of people who have made art in other times and cultures. Content Standards 1, 2, 3, 4, 5, 6	Students give examples of how artworks can reflect or challenge dominant tastes and values of a culture. Students construct interpretations that are appropriate for the cultural-historical context in which artworks were made. Students give examples of how a culture's artworks have been influenced by contact with another culture. Content Standards 1, 2, 3, 4, 5, 6	Students explain how artworks have had an impact on the cultures in which they were made. Students analyze social and cultural influences on their own perception and understanding of artworks from various times and cultures. Students discuss how the meaning and value of an object or artwork can change when it is moved from one culture to another or viewed at a later time. Content Standards 1, 2, 3, 4, 5, 6

M Styles, Influences and Themes in Art	Students describe and categorize many artworks from various times and places by considering subject matter, visual elements, materials, and art forms. Content Standards 1, 2, 3, 4, 5, 6	Students describe individual, cultural, and historical styles in art. Content Standards 1, 2, 3, 4, 5, 6	Students explain how art makers have been influenced by the art of their predecessors. Content Standards 1, 2, 3, 4, 5, 6	Students identify major human concerns or recurring themes which have been addressed in art across cultures and through time. Content Standards 1, 2, 3, 4, 5, 6
N Interpretations of Artworks	Students communicate their ideas about their own and others artwork. Content Standards 5, 6	Students communicate interpretations of artworks supported with reasons. Content Standards 5, 6	Students communicate interpretations of artworks, supported by what they see (visual elements, organization, use of media), and relevant contextual information, and their own experiences and points of view. Content Standards 1, 2, 3, 4, 5, 6	Students communicate well- supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience. Content Standards 1, 2, 3, 4, 5, 6

O Art and Community	Students give examples of art they see in their own homes and communities. Content Standards 3, 4, 5, 6	Students identify what people do with art in their homes and communities, such as make it, collect it, use it, buy it, sell it, trade it, study it, interpret it, display it, etc. Content Standards 3, 4, 5, 6	Students describe ways to participate in the art-related activities of their community. Students express informed, reflective views on current events in the arts. Content Standards 3, 4, 5, 6	Students describe how art skills can be applied to a variety of careers. Students articulate a principle of artistic freedom and its significance in a democratic society. Students describe how art-related values and activities within cultures have included or excluded certain social groups and forms of art making based on such factors as racial and gender discrimination. Content Standards 3, 4, 5, 6

P Judgments in Art	Students identify differences between initial impressions and informed responses. Content Standards 5	Students recognize interpretations that are well supported. Students identify what they believe makes some artworks better than others. Content Standards 5	Students judge the plausibility of interpretations offered by themselves and others. Students generate and apply criteria for judging the merit and significance of artworks. Content Standards 5	Students judge the plausibility and persuasiveness of interpretations offered by themselves and others. Students judge the merit and significance of artworks, using standards from individual and socio-cultural beliefs, values, purposes, and traditions, in conjunction with an informed interpretation of the artworks in question. Content Standards 5
Q Issues and Viewpoints About Art	Students form and support opinions about art—what art is, who makes it, and why it is important. Content Standard 5	Students compare their opinions about philosophical topics and issues associated with art with those of their peers. Content Standards 5	Students articulate multiple viewpoints about philosophical issues associated with art. Content Standard 5	Students compare and contrast characteristics of various theories of art. Students express and explain a definition or concept of art. Content Standards 5

R Valuing Art	Students describe what they like and think is important about art. Content Standards 3, 5	Students compare their values about art with those of others in their community as well as in different cultures and times. Content Standards 3, 4, 5	Students identify a variety of ways people value art and describe possible consequences of those values. Content Standards 3, 4, 5	Students explain how choices in their lives have been influenced by the way they value art. Content Standards 3, 5

National Standards for Visual Arts Education
Content Standards coded to the Scope and Sequence

Content Standards

1. Understanding and applying media, techniques, and processes

   Scope and Sequence Ability Area A, B, D, E: Level 2, F, G, H, I, J, L, M, N: Level 3, 4

2. Using knowledge of structures and functions

   Scope and Sequence Ability Area A, B, D, E: Level 2, F, G, J, L, M, N: Level 3, 4

3. Choosing and evaluating a range of subject matter, symbols, and ideas

   Scope and Sequence Ability Area A, B, C, D, E, F, G, J, K, L, M, N: Level 3, 4, R

4. Understanding the visual arts in relation to history and cultures

   Scope and Sequence Ability Area C: Level 2, 3, 4, D: Level 3, 4, E: Level 1, 2, 3, J, K, L, M, N: Level 3, 4, O, R: Level 2, 3

5. Reflecting upon and assessing the characteristics and merits of their work and the work of others

   Scope and Sequence Ability Area A, C, D, E, F, G, I, J, K, L, M, N, O, P, Q, R

6. Making connections between visual arts and other disciplines

   Scope and Sequence Ability Area B, C: 3, 4, E: Level 1, 2, 3, H, I, J, K, L, M, N, O

National Standards for Visual Arts Education
Glossary

Aesthetics	A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.
Analysis	Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.
Art materials	Resources used in the creation and study of visual art, such as paint, clay, card-board, canvas, film, videotape, models, watercolors, wood, and plastic.
Art media	Broad categories for grouping works of visual art according to the art materials used.
Assess	To analyze and determine the nature and quality of achievement through means appropriate to the subject.
Context	A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.
Create	To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.
Expressive features	Elements evoking affects such as joy, sadness, or anger.
Ideas	Formulated thoughts, opinions, or concepts that can be represented in visual or verbal form.
Organizational principles	Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.
Process	A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.
Structures	Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.
Techniques	Specific methods or approaches used in a larger process; for example, graduation

of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

Technologies Complex machines used in the study and creation of art, such as lathes, presses,computers, lasers, and video equipment.

Tools Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

Visual arts problems Specific challenges based in thinking about and using visual arts components.

Art Making Examples

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4
A Personal Expression in Art Making	Students express ideas and feelings about their world when they make art.	Students identify and draw upon a range of experiences to express personal meaning in their art making.	Students identify subjects and themes that reflect their personal thoughts and give new directions to their art making.	Students reflect on their life experiences and artworks they have made in the past to give meaning and direction to their art making.
F Organization of Visual Elements in Art Making	Students manipulate and explore the expressive potential of different combinations and arrangements of visual elements	Students develop a plan to organize visual elements for expressive purposes as they make art.	Students develop alternative plans for organizing visual elements for expressive purposes and refine their ideas as they make art.	Students select and apply combinations of visual elements and organizing principles to achieve their expressive purposes in art making.

Art History Examples

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4
L Historical and Cultural Understanding of Artworks	Students look for meaning in artworks from various times and places.	Students describe how the intended viewer, patron, or user of an artwork might understand and appreciate a particular artwork. Students seek information about the intentions of people who have made art in other times and cultures.	Students give examples of how artworks can reflect or challenge dominant tastes and values of a culture. Students construct interpretations that are appropriate for the cultural-historical context in which artworks were made. Students give examples of how a culture's artworks have been influenced by contact with another culture.	Students explain how artworks have had an impact on the cultures in which they were made. Students analyze social and cultural influences on their own perception and understanding of artworks from various times and cultures. Students discuss how the meaning and value of an object or artwork can change when it is moved from one culture to another or viewed at a later time.

M Styles, Influences and Themes in Art	Students describe and categorize many artworks from various times and places by considering subject matter, visual elements, materials, and art forms.	Students describe individual, cultural, and historical styles in art.	Students explain how art makers have been influenced by the art of their predecessors.	Students identify major human concerns or recurring themes which have been addressed in art across cultures and through time.

Art Criticism Examples

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4
N Interpretations of Artworks	Students communicate their ideas about their own and others artwork.	Students communicate interpretations of artworks supported with reasons.	Students communicate interpretations of artworks, supported by what they see (visual elements, organization, use of media), and relevant contextual information, and their own experiences and points of view.	Students communicate well- supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience.

P Judgments in Art	Students identify differences between initial impressions and informed responses.	Students recognize interpretations that are well supported. Students identify what they believe makes some artworks better than others.	Students judge the plausibility of interpretations offered by themselves and others. Students generate and apply criteria for judging the merit and significance of artworks.	Students judge the plausibility and persuasiveness of interpretations offered by themselves and others. Students judge the merit and significance of artworks, using standards from individual and socio-cultural beliefs, values, purposes, and traditions, in conjunction with an informed interpretation of the artworks in question.

Aesthetics Examples

Ability Area	Lower Elementary or Level 1	Upper Elementary or Level 2	Middle School or Level 3	High School or Level 4
O Art and Community	Students give examples of art they see in their own homes and communities.	Students identify what people do with art in their homes and communities, such as make it, collect it, use it, buy it, sell it, trade it, study it, interpret it, display it, etc.	Students describe ways to participate in the art-related activities of their community. Students express informed, reflective views on current events in the arts.	Students describe how art skills can be applied to a variety of careers. Students articulate a principle of artistic freedom and its significance in a democratic society. Students describe how art-related values and activities within cultures have included or excluded certain social groups and forms of art making based on such factors as racial and gender discrimination.

Q Issues and Viewpoints About Art	Students form and support opinions about art—what art is, who makes it, and why it is important.	Students compare their opinions about philosophical topics and issues associated with art with those of their peers.	Students articulate multiple viewpoints about philosophical issues associated with art.	Students compare and contrast characteristics of various theories of art. Students express and explain a definition or concept of art.

Sample Assignments

Lower Elementary or Level 1

Ability Area	Lower Elementary or Level 1
Q Issues and Viewpoints about Art	Students form and support opinions about art—what art is, who makes it, and why it is important.

Assignment 1

Look through some pictures of African masks like the one shown here. Look at real masks if you can.

Each mask was made to be worn for a special occasion. Choose a mask and find out as much as you can about it: who made it; where it is from; if it is old or new; when and how it is used. (Your teacher and librarian can help you with these questions.)

Make a poster with a drawing of the mask you studied.

Write on your poster:
a) What you have learned about the mask
b) Why masks are special and interesting

ArtsEd Resources

Artworks
Chokwe Mask (Mwanapwo), early 19th c.

Assignment 2

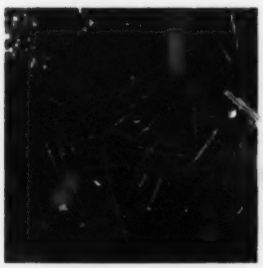
Artists have different ways of showing us their ideas. Some artists show us their

ideas about nature.

Look at some artworks by Andy Goldsworthy. You can find many examples of Andy Goldsworthy's art on ArtsEdNet, below is one example. Most of his artworks are located outdoors and are made of natural materials he has found.

Why do you think he works with natural materials?
What might he be telling us about our world?

Compare Andy Goldsworthy's artworks to artworks by Georgia O'Keeffe and Albert Bierstadt; they also made art about nature.



Andy Goldsworthy, Iris Blades and Rowan Berries, 1987

Georgia O'Keeffe
Autumn Leaves-Lake George, NY 1924

Albert Bierstadt
Yosemite Valley, c. 1875

With your classmates, make a bulletin board using words and pictures to show how these artworks are different.

Your bulletin board should also tell:

a) Why you think artists work in different ways

b) Why you think differences among artists are important

ArtsEdNet Resources

Artworks
Albert Bierstadt, Yosemite Valley, c. 1875
Andy Goldsworthy, Ballet Atlantique Stick Throw from Wood, 1995
Andy Goldsworthy, Ends of Bamboo, 1987
Andy Goldsworthy, Ice Dipped in Water, 1987
Andy Goldsworthy, Iris Blades and Rowan Berries, 1987

Andy Goldsworthy, Knotweed Stalks Pushed into Lake Bottom, 1988
Andy Goldsworthy, Red Sand from Stone, 1991
Andy Goldsworthy, Sweet Chestnut Autumn Horn, 1986
Andy Goldsworthy, Sweet Chestnut Green Horn, 1987
Georgia O'Keeffe, Autumn Leaves - Lake George, N.Y., 1924
Georgia O'Keeffe, Poppy, 1927

Assignment 3

It is not always easy to tell when something is a work of art. Look at Lynne Hull's sculpture Raptor Roost L-2.

Lynne Hull put this wooden pole up in the middle of an open prairie where not many people live. She meant for it to be a place where meat-eating birds, like hawks and eagles, could perch safely. That way, the birds are less likely to come to harm than if they landed on nearby electric power lines.

Lynne Hull, Raptor Roost L-2, 1988

Pretend with two of your classmates that you are hiking across the prairie and you come upon Raptor Roost L-2. (Pretend you do not know about Lynne Hull.)

Talk with each other about what you see. Do you agree that this is sculpture? Why or why not? Be sure to give good reasons for your opinion.

ArtsEdNet Resources

Artworks
Lynne Hull, Raptor Roost L-2, 1988

Assignment 4

Living in rural areas of the United States has never been easy. Life for farmers requires hard work. Bad things can happen. Terrible storms can damage crops, or too little rain can fall. Sometimes people who depend on farming to make a living find themselves out of work.

American painters and photographers show us some of these hardships in their pictures, like the ones shown here.

Dorothea Lange,
Jobless on edge of
Pea Field..., 1937

Arthur Rothstein,
Dustbowl, 1924

John Steuart Curry,
Tornado Over Kansas, 1929

Choose one artwork you would like to know more about.

Write or tell what you see happening in the picture.
How do you think the people are feeling?
What does the picture tell us about the people and their lives?
Why is it important for everyone to know about the difficult life of the farmer?
How do artists help us understand problems?
Give reasons for your opinions.

ArtsEdNet Resources

Artworks
Dorothea Lange, Jobless on Edge of Pea Field, Imperial Valley, California, 1937
Arthur Rothstein, Dustbowl, 1936
John Steuart Curry, Tornado Over Kansas, 1929

Assessment

Scoring Criteria

The sample assignment will be scored based on the level of the following features:

1. The ability to form an opinion about art.
2. The ability to give reasons to support opinions about art.
3. The ability to present materials with clarity including vocabulary, effective organization, and relevant mechanical conventions as appropriate for the student's age, experience, and the assignment.

Scoring Rubric

This scoring rubric provides a framework for determining the quality of the ability to form and support opinions about art—what art is, who makes it, and why it is important.

Partial

At this basic level, the student can give an opinion about art but is minimally able to support it. The student makes an attempt to communicate clearly, but there is limited use of vocabulary, lack of focus, organization, and sequential sentence structure. There are errors in mechanical conventions that could interfere with understanding.

Essential

At this level, the student can express information, ideas, and opinions about art, art makers, and why art is important. The student is able to satisfactorily support opinions with some detail. Writing and speaking are competent and there may be some originality in the response. The student is able to present the material with a focus on the topic, effective organization, appropriate vocabulary, and sentence structure. There may be some mechanical errors but usually they will not interfere with understanding.

Exceptional

At this highest level, the student can express ideas and opinions about art, art makers and why art is important. The student is able to support opinions with originality and thoughtfulness. The student is able to write and speak with focus and in detail, giving examples that clearly relate to supporting ideas. There is effective organization, appropriate vocabulary, and sentence structure. While there may be some mechanical errors they do not impede understanding.

Upper Elementary or Level 2

Ability Area	Upper Elementary or Level 2
E Ideas for Art Making	Students consider purposes of making art such as communicating, persuading, recording, celebrating, embellishing, and designing in developing ideas for their art making.

Assignment 1

Identify an environmental problem that you or people in your school or community think should be corrected. The problem might be something you have personally observed or experienced, read about in the newspaper, seen on television, heard on the radio, or discussed with other people.

Design an artwork (painting, drawing, or three-dimensional display) that tells about the problem in such an exciting and convincing way that people will want to do something about it.

What message do you want to communicate through your artwork?
Who is your audience and where will they see your artwork?
What form will your artwork take?

Think about how you will show your ideas through subject matter, lines, shapes, colors, and patterns, and how you will organize your work.

Tell or write about your artwork and how you developed your ideas.

Assignment 2

As part of an international experiment, pretend that you and your classmates lived for two years at one of the following locations:

a tropical island
a hot, wet rain forest
a remote, arid desert
a huge iceberg

You had to make everything you needed to survive, although your family back home could send you tools. What things did you design in order to survive in your new environment?

News about your adventure has reached your local community and they want to hear all about it. Make a painting or a clay sculpture to tell the story of how you survived.

Consider how you will present your story. You might tell your story by focusing on one special event like Kicking Bear's Battle of Little Big Horn or the artwork A Royal Tiger Hunt. Or you might tell your story as a sequence of events like Trajan's Column in Rome which has been described as one of the oldest comic strips in history.

Kicking Bear (Mato Wanartaka),
Battle of Little Big Horn, c. 1898

A Royal Tiger Hunt,
1730-1731

Trajan's Column,
106-113 A.D.

Will the story you tell be humorous or serious?
How do you want people to react to your story?

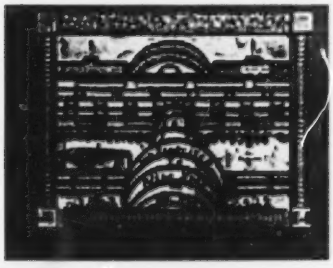
Think about subject matter (people, places, objects), lines, shapes, colors, textures, and patterns and how you will organize your composition.

ArtsEdNet Resources

Artworks
Kicking Bear (Mato Wanartaka), Battle of Little Big Horn, c. 1898
A Royal Tiger Hunt, 1730-1731
Trajan's Column, 106-113 A.D.

Assignment 3

Look at the following artworks to see how artists have thought about ways to solve everyday problems and make life easier.



Alexander A. Maldonado,
San Francisco to New York
in One Hour, 1969

Water Carrier Made
from Old Tires,
1993

Think about how you could make your life easier. Consider things that you do almost everyday—waking up and getting out of bed, going to school, walking to a friend's house, doing homework or household chores, talking to your friend on the phone, or riding your bike.

How often do you wish you could do these things better or more quickly? For example, you might invent a new product that will get you up and out of bed.

Sketch your ideas after considering the following questions:

How will your invention work?
What will it look like?
What special parts and features will it have?
What features will incorporate what you now have?
What features will be different?

Prepare a finished drawing of your invention.
How can you use color, line, shape, and pattern to make your drawing interesting?

ArtsEdNet Resources

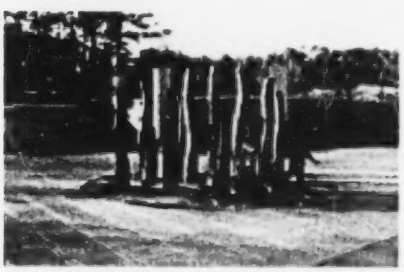
Artworks
Alexander A. Maldonado, San Francisco to New York in One Hour, 1969
Water Carrier Made from Old Tires, 1993

Programs
Multicultural Art Print Series: Mexican-American Art
Alexander A. Maldonado, San Francisco to New York in One Hour

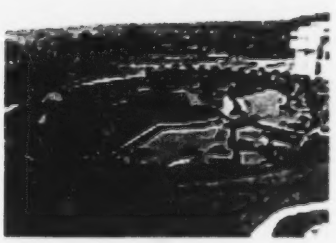
Assignment 4

Designers and artists create spaces to have a special look, a special feel, and for special purposes. Landscape designers and artists plan outdoor spaces like gardens, courtyards, playgrounds, miniature golf courses, and amusement parks.

Plan and sketch a design of your ideal outdoor space.
Think about the different outside places you experience every day.
For inspiration look at the following spaces created by artists.



Jesús Bautista Moroles,
Granite Gardens, 1987



Robert Irwin, Getty
Central Garden, 1997

James Mason and Elaine Mason,
Topiary Garden,1989

What activities will take place in your special space?
Who else will use or share your space?
Why will others enjoy the space?
What special features will you include?
Will your space have a special theme?
What will be the most important thing in your space? How will you show it?

Create a three-dimensional model of your ideal outdoor space based on your planning and sketches.

ArtsEdNet Resources

Artworks
Jesús Bautista Moroles, Granite Gardens, 1987
Jesús Bautista Moroles, Granite Weaving Playscape, 1995
Robert Irwin, Getty Center Gardens, 1997
James Mason and Elaine Mason, Topiary Garden, 1989

Assessment

Scoring Criteria

The sample assignment will be scored based on the level of the following features:

1. The ability to use the selected purpose to guide decisions in developing ideas for art making.
2. The ability to present ideas through planning or producing works of art, using subject matter, visual elements, composition, media, and techniques as appropriate.

Scoring Rubric

This scoring rubric provides a framework for determining the quality of the ability to consider purposes of art such as communicating, persuading, recording, celebrating, embellishing, and designing in developing ideas for art making.

Partial

At this basic level, the student can identify a purpose of art but may not be able to focus on it in a meaningful way. The student shows a minimal connection between the purpose and the product. The plan or product does not demonstrate the appropriate selection of subject matter, visual elements, organization, media, and techniques guided by the purpose.

Essential

At this level, the student clearly makes a connection between the artwork and the purpose. The student demonstrates competence in developing ideas for planning or producing the artwork with some detail. The artwork shows appropriate selection of subject matter, use of visual elements, organization and media, but not consistently. However, the student does not demonstrate originality or an interesting use of artistic elements that take the work to an advanced level.

Exceptional

At this highest level, the student makes a strong connection between the roduct and purpose. There is evidence of consideration of appropriate options to find the solution that best fits with the intended purpose of the artwork. The student has a superior ability to plan, produce, and self-assess her/his work as part of the process. The student consistently shows highly appropriate selection of subject matter, use of visual elements, organization, media, and techniques. The artwork is thoughtful, fresh and original, and well executed with an evident understanding of the impact of visual elements on the intended purpose.

Middle School or Level 3

Ability Area	Middle School or Level 3
Styles, Influences, and Themes in Art	Students explain how art makers have been influenced by the art of their predecessors.

Assignment 1

Select one of the following artworks to examine carefully:

Charles White's Wanted Poster #5
Charles White's General Moses (Harriet Tubman)

What ideas about the artwork could the artist have gotten from earlier art, for example, ideas about subject matter, materials, techniques, organization of visual elements, style or purpose? Study all the information you can find about the artist and the artwork.

Make a timeline of important events in the artistÌs life, noting times when the artist might have had a chance to meet other artists or see earlier artworks.

Identify an earlier artwork made by an artist you think may have influenced the artist you are studying.

Prepare an illustrated report using images of both the earlier and later artworks. Referring to your timeline, explain to your readers why you believe it is possible that the artist you are studying was influenced by earlier art. Be sure to give evidence and reasons and share your source(s) of information.

ArtsEdNet Resources

Artworks
Charles White's Wanted Poster #5
Charles White's General Moses (Harriet Tubman)

Programs
African American Art: A Los Angeles Legacy (scheduled to be posted on ArtEdNet in February 1999)

Assignment 2

Like all art makers, you have been influenced by the work of earlier artists.
You may have met or heard of artists, and may have seen their work.

You may have gotten ideas for your art from an art teacher who is an artist, or from a person in your family or neighborhood who makes art.

From earlier artworks, you may have discovered ideas about subject matter, materials and techniques, organization of visual elements, style, or purpose.

You may even have gotten ideas from earlier artists you have never met by seeing their artwork in books, magazines, museums, galleries, someone's home, or on the Internet.

Perhaps you were inspired by artists whose names you donÌt know, such as cartoonists, illustrators, craftspeople who did not sign their work, or by other art makers from the past.

Prepare an oral presentation about the influence of earlier artworks on your own art making.

Plan to present examples of your own artwork with at least one reproduction of an artwork made by an artist who has influenced you. Explain in detail how you became aware of the earlier artwork and how it specifically influenced your own work

Assignment 3

Invite an artist to your school to share several artworks s/he has made. Your assignment will be to find out how the artist was influenced by the work of earlier artists.

Before the visit, work with several classmates to develop questions for the visiting artist. You may want to ask questions about subject matter, materials and techniques, the organization of visual elements, style, or purpose. Prepare additional questions about the artistÌs life, art experience, and ideas about art.

Write an article for the school newspaper that explains why you believe it is likely that the visiting artist was influenced by the work of an earlier artist. Try to find examples of artworks made by both artists. Illustrate your article with an example of the visiting artistÌs work and an example of an earlier artwork. Be sure to give evidence and reasons and share your source(s) of information.

Assignment 4

How was the artist Jesús Moroles influenced by the work of the artist Luis Jiménez?

Use the ArtsEdNet program Weaving Granite: The Sculpture of Jesús Moroles as a resource to guide your investigation.

Work with a classmate to find out about the lives and work of both artists.

Compare Moroles' artwork with the artwork of Jiménez. How do you think Jiménez affected Moroles in terms of subject matter, materials and techniques, organization of visual elements, style, or purposes?

Prepare and present an imaginary conversation between Moroles and Jiménez to answer the question of influence. The conversation should focus on the impact of Jiménez on Moroles and the differences and similarities between their lives and times, and their ideas about art.

The dialogue can explain how where Moroles saw Jiménez's work, what interested Moroles about the work of Jiménez and what ideas Moroles might have borrowed from Jiménez. Jiménez might have questions for Moroles and may or may not be pleased with the idea of someone "borrowing" his work.

Use reproductions of artworks by the two artists as props in your dialogue.

ArtsEdNet Resources

Artworks
Luis Jiménez, Howl
Luis Jiménez, Vaquero, modeled 1980, cast 1990
Jesús Bautista Moroles, Fountain Column, 1992
Jesús Bautista Moroles, Granite Chessboard, 1995
Jesús Bautista Moroles, Granite Gardens, 1987
Jesús Bautista Moroles, Granite Hi Chair, 1993
Jesús Bautista Moroles, Granite Weaving, 1988
Jesús Bautista Moroles, Granite Weaving Playscape, 1995
Jesús Bautista Moroles, Hanging Arrowhead, 1995
Jesús Bautista Moroles, Hanging Frame Three, 1995
Jesús Bautista Moroles, Houston Police Officers Memorial, 1990
Jesús Bautista Moroles, Moonring 3, 1982
Jesús Bautista Moroles, Mountain Steles Fred, 1989
Jesús Bautista Moroles, Mountain Fountain, 1984
Jesús Bautista Moroles, Spirit Las Mesas Fountain, 1988
Jesús Bautista Moroles, Stele Gateway, 1994
Jesús Bautista Moroles, Vanishing Edge Round, 1995

Programs
Multicultural Art Prints: Mexican American Art
Jesús Bautista Moroles, Granite Weaving
Luis Jiménez, Vaquero

Weaving Granite: The Sculpture of Jesús Moroles

Getting Visual Ideas, Using and Understanding Art from Other Artworlds

Scoring Criteria

The sample assignment will be scored based on the level of the following features:

1. The ability to identify an earlier artwork and a later artwork.
2. The ability to identify similarities between an earlier artwork and a later artwork: for example subject matter, materials and techniques, organization of visual elements, style, or purpose.
3. The ability to provide evidence that the maker of the later artwork had knowledge of the earlier artwork (including student testimony when relevant.)
4. The ability to state a persuasive explanation based on evidence and reasons for the earlier artwork's influence on the maker of the later artwork.
5. The ability to present material with clarity (written or verbal) including vocabulary, sentence structure, organization and relevant mechanical conventions as appropriate for the assignment, the student's age, and experience.

Scoring Rubric

This scoring rubric provides a framework for determining the quality of the ability to explain how art makers have been influenced by the art of their predecessors.

Partial

At this basic level, the student can identify an earlier artwork and a later artwork and can do simple or obvious comparisons of similarities. However, the student is minimally able to support explanations about the possible influence of the earlier artist on the later artist. Writing and speaking show the intent to offer a persuasive argument but, in addition to a lack of detail, there is little development. Few reasons or examples are stated. Word choice and sentence structure are limited and there is a lack of structure and organization. There are errors in mechanical conventions that could interfere with understanding.

Essential

At this level the student can identify an earlier and later artwork and find important connections between the works. The student is able to adequately support explanations about how art makers have been influenced by earlier artwork. Writing and speaking are competent and the persuasive purpose is clear with an adequate number of examples and detail. Word choice and sentence structure follow a logical organization, but there is limited use of vivid description and figurative speech. There may be some mechanical errors, but usually they will not interfere with understanding.

Exceptional

At this highest level, the student can articulate a strong relationship between the earlier and later

artwork and identify diverse, substantive, or subtle connections. The student provides well-supported evidence in support of explanations about how art makers have been influenced by earlier artwork.

Writing and speaking are interesting and engaging and contribute to the high quality of persuasive explanation, which is rich in detail and includes a thoughtful analysis. The student effectively organizes ideas with a strong focus on the topic. While there may be some mechanical errors, they do not impede understanding.

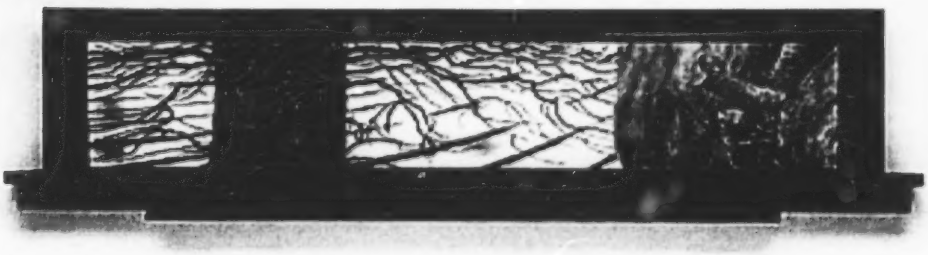
High School or Level 4

Ability Area	High School or Level 4
N Interpretations of Artworks	Students communicate well-supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience.

Assignment 1

Imagine that you belong to a high school activist group called "Earth Matters." This group is concerned about the environment and seeks to educate the public about ecologically unhealthy practices and their devastating effects on the balance of nature.

The group wants you to identify an artwork that will be used on a poster to alert people to environmental problems. Acid Story by Neil Jenney has been suggested.



Neil Jenney, Acid Story, 1983-84

Prepare a report in which you make a recommendation to use or not to use this artwork for the poster.

Support your response with well-selected, detailed references to the artwork, thinking about the message it conveys and if it is appropriate for its intended use.

You may also draw upon relevant information about other artworks or about social or cultural factors to help you present your point of view.

Your audience for the report will be the members of "Earth Matters."

ArtsEdNet Resources

Artworks
Neil Jenney, Acid Story, 1983-84

Assignment 2

Write an interpretive essay to accompany the photograph, Self-Portrait, (with daughter), by Eileen Cowin, for a collection of photographs to be published by your high school. The collection will be distributed to students in the school, as well as to faculty, administrators, and parents in the school community.

Your task is to provide your readers with a way to look at this photograph and appreciate it from your perspective.

You will need to support your interpretation with thoughtful and detailed references to the artwork. You may also draw upon relevant information about other works by this artist or about social or cultural issues or events to support your point of view.

ArtsEdNet Resources

Artworks
Eileen Cowin, Self-Portrait, (with daughter) c. 1980

Assignment 3

Choose one of the following artworks.

David Hammons, The
Door, 1969

Frida Kahlo,
Self-Portrait
Dedicated to Leon
Trotsky, 1937

Dorothea Lange, Jobless
on Edge of Pea Field,
Imperial Valley,
California, 1937

Write lyrics about the artwork you have chosen and set them to a piece of music that you have selected or composed yourself.

Your goal is to give your audience a way of looking at the artwork and understanding its meaning or message. Be sure your interpretive lyrics make thoughtful and detailed reference to the artwork.

You will have a reproduction of the artwork available during your performance so you will be able to refer to it.

You may also draw upon relevant information about other artworks or about social or cultural factors to help you present your point of view.

Your audience will be the students and faculty of your school at a school-wide assembly.

ArtsEdNet Resources

Artworks
David Hammons, The Door, 1969
Frida Kahlo, Self-Portrait Dedicated to Leon Trotsky, 1937
Dorothea Lange, Jobless on Edge of Pea Field, Imperial Valley, California, 1937

Assignment 4

The sculptor Luis Jiménez works like a printmaker in that he creates multiple editions of the same work. The sculptures are virtually indistinguishable from one another.

Vaquero is a sculpture by Jiménez named for the original Mexican cowboys. One edition of this work stands at the entrance to the National Museum of American Art in Washington D.C. and another in the heart of a barrio (an urban neighborhood predominantly populated by Mexican Americans in which there is a strong sense of community) in Houston, Texas.

Pretend you serve on The National Commission for Art and Public Places that makes awards for meaningful and appropriate placement of artworks in public sites. Your task is to decide which of these works should receive the award this year. Should it be the sculpture in Washington D.C. or the sculpture in Houston?

Prepare a press release announcing and explaining your decision that has to be approved by the other members of the commission. The commission is made up of artists, art historians, and other concerned citizens.

You will need to address the meaning of the artwork as you make your case. Make sure to support your interpretations with thoughtful and detailed references to the work and its environment. You may also refer to other relevant information about the artist, his other artworks, and cultural or social factors.

ArtsEdNet Resources

Artworks
Luis Jiménez, Vaquero, modeled 1980, cast 1990

Programs
Multicultural Art Prints: Mexican American Art
Luis Jiménez, Vaquero

Scoring Criteria

The sample assignment will be scored based on the level of the following features:

1. The ability to construct an interpretation of an artworkÛthe main idea, what the art work is about.
2. The ability to construct an interpretation supported with well-selected details from the artwork (subject matter, visual elements, organization, use of media.)
3. The ability to support an interpretation with relevant contextual information (including their own experiences and points of view.)
4. The ability to demonstrate consistent awareness of the appropriate audience.
5. The ability to communicate a thorough and persuasive argument in support of an interpretation to enhance and broaden another personÌs understanding of the artwork.
6. The ability to present material with clarity (written or verbal) including vocabulary, sentence structure, effective organization, rich and vivid description and relevant mechanical conventions.

Scoring Rubric

This scoring rubric provides a framework for determining the quality of the ability to construct and communicate well-supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience.

Partial

At this basic level, the student can form a simple interpretation, and is minimally able to support it with references to some details in the artwork. The student can provide some contextual information but does not relate it to the meaning of the work. Writing and speaking show the intent to offer a persuasive argument, but there is little development. Word choice and sentence structure are limited and there is a lack of organization. There are errors in mechanical conventions that could interfere with understanding.

Essential

At this level the student can construct and communicate an interpretation of an artwork and adequately support it with a number of examples and details. The student is able to refer to relevant contextual information, including a personal point of view, and provide a satisfactory connection to the interpretation of the work. Presentation is persuasive, delivered with clarity, and appropriate for the intended audience. Word choice and sentence structure are competent and ideas are effectively organized, but there is limited use of rich and vivid description. There may be some mechanical errors, but usually they do not interfere with understanding.

Exceptional

At this highest level, the student can construct and communicate an insightful and interesting interpretation of an artwork and provides supporting evidence, including a thoughtful analysis, that is substantial and rich. The student is able to integrate relevant contextual information, including personal experiences and point of view, that strongly connects to the stated meaning of the work. Writing and speaking are engaging and contribute to the high quality of the persuasiveness and thoroughness of the interpretation, which is highly detailed with significant attention to the audience. The student presents the material with a strong focus on the topic and logical organization. The vocabulary and sentence structure are varied and appealing and the language includes vivid description. While there may be some mechanical errors, they do not impede understanding.

ArtsEdNet

Credits

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Send us your comments

Send your thoughts and comments about Scope and Sequence: A Guide for Learning and Teaching in Art to schilton@getty.edu